

# **Senior Saxophone Recital**

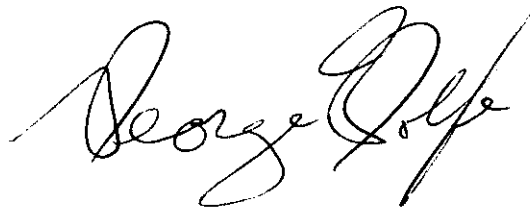
**An Honors Thesis (HONRS499)**

**by**

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**Thesis Advisor**

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A handwritten signature in black ink, appearing to read "George Wolfe", with a stylized, cursive script.

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**Abstract**

As a music performance major, I presented a solo full-length saxophone recital for my honors thesis. This recital, which featured contemporary and arranged saxophone literature, was geared towards the musically educated, but also accessible to the general audience. The program contained five pieces, beginning with *Fuzzy Bird Sonata* by Japanese composer Takashi Yoshimatsu for alto saxophone and piano. This was followed by *Cantilène et Danse*, which was written by Marc Eychenne, from Paris. This piece is scored for alto saxophone, violin, and piano. Following the intermission, I performed a piece by another French composer Francis Poulenc called *Mouvements Perpétuels*, which was originally for solo piano, but arranged for flute and guitar by Arthur Levering, then for soprano saxophone and guitar by George Wolfe. John Anthony Lennon's piece for alto saxophone and piano, *Distances Within Me*, followed, and the program concluded with an exciting piece by European composer Piet Swerts entitled *KAONOΣ*. I have included a compact disk recording of the recital by Central Recording Services, and a videotape of the performance.

For the purposes of this thesis, program notes, which I wrote and distributed, are included. These give background to the composers and some insight to their pieces. I also wrote an artist's statement, explaining my interpretations of the pieces, the aspects of them that I found most difficult, and what I learned from this collective experience. Finally, I included copies of the saxophone parts from all the pieces for those who wish to look at the music in conjunction with the recording.

## **Artist's Statement**

Presenting a solo recital is possibly one of the most difficult tasks any musician can undertake. It requires countless hours of practice, added to hours of rehearsal, and for students, hours of lessons and coaching with our teachers. Preparation is of utmost importance, as musicians also spend much time studying recordings of the pieces and researching them to ensure their own interpretations properly represent the stylistic features of the composition. Once the recital has arrived, the performer must have the endurance to play an entire solo program, rarely under an hour, with consistent execution. This requires much strength, stamina and focus. In this light, the art of music has become more like an endurance sport. The Senior Honors Recital I presented on March 5, 2002, was no exception to these qualities. I prepared, rehearsed, and studied the music and composers for months, finally culminating in a concert of five works for alto saxophone and various instruments.

While writing this statement, I realize that it will be most useful if the reader has already listened to the recording of the recital and read the accompanying program notes. This will give background and additional insight to the composers and their pieces and also help the reader better understand my thoughts as a performer and artist.

First, I should explain how I chose my program. Since the saxophone has come into wide use only within the last 100 years, the vast majority of our literature comes from the 20<sup>th</sup> century. By nature, this makes us proponents of contemporary music; we are usually on the lookout for new pieces. Of the five pieces on my program, four of them were originally for saxophone and piano, and two of those were even written in the last 10 years. Most instrumental recitals cover a wide range of styles. For example, one might

include Bach, Mozart, and Schumann. Since the saxophone wasn't even invented in time for many of these composers, I looked hard to find stylistic differences within pieces of the same time period.

The first piece on my program, *Fuzzy Bird Sonata*, is a three-movement work for saxophone and piano by Japanese composer Takashi Yoshimatsu. The piece is part of the composer's "bird" series, which is further explained in the program notes. This proves to be a very challenging piece, not only because of the rhythmic precision and clarity needed from the performers, but also the ability to use the saxophone in a very colorful manner, at times to even imitate other instruments. More specifically, this piece calls on the soloist to use such techniques as portamenti, trills, altissimo, and rapidly repeated passages to imitate the sound and color of the shakuhachi flute, a rich tradition in Japanese music known for its wooden and airy sound.

One distinct characteristic of shakuhachi flute playing is unpredictability. The listener can never guess what will come next. Keeping the meter switching rapidly between 11/16, 5/8, 3/8 and 4/4 provides much rhythmic intensity and interest, and the small cadenzas at measures 15 and 17 also provide temporary relief from the rhythmic drive.

From the performer's point of view, I found the opening of this piece to be terrifying. It starts with blazing unison figures between the saxophone and piano that are very difficult to keep perfectly synchronized. Since this was first on the program, I really didn't have much of a chance to get on stage and play in front of the audience before getting to the hard stuff. At the *andante* section at measure 59, I was challenged with a very difficult altissimo passage. I found this single passage to be one of the most difficult

in the entire piece. Another problem also presented itself at measure 76. In this section, the performer is instructed to use “slap tongue,” a technique which produces a “pop”, or slapping sound caused by the tongue. There are several different ways to achieve this type of sound, and after listening to a recording of this piece by the dedicatee, Nobuya Sugawa, I found that he didn’t use the traditional slap tongue method. Instead, he produced what sounded like a very wooden or reedy “pop,” like someone hitting the top of a bamboo chute. Presumably this was achieved by suction, then releasing the tongue on the reed and mouthpiece. I was not able to successfully produce this sound, and after ruining several good reeds coming close to the sound, I decided I would instead use the traditional slaptonguing method, which results in less of a “pop” sound. If I could change one aspect of my interpretation of this piece, it would be the slaptonguing section.

The second movement is where much shakuhachi flute influence can be observed. To imitate this style, I played the grace notes in the second measure (and again where they appeared in measure 10, etc.) very short and with much subdued intensity (even in these quiet sections). I took the liberty to change the ornaments in measure 11. After listening to shakuhachi flute music, I found that repeating the same note consecutively was seldom used, but to repeat the note with a downward grace note each time was significantly more common. So instead of repeating the written “A”, I added a quick grace note “B” each time until the alterations sounded like a trill. This occurs again at measure 26.

Portimenti can be seen throughout the movement, and I tried to produce these with as much “smear” as possible between the notes. Since many of these portimenti resolved to tonic, whose chord is being played continuously by the piano, I thought this

would make the pull to tonic even stronger. Since most of the piano part during this movement was written as a huge arpeggiation of the tonic chord, playing the movement felt almost as if playing a solo with no accompaniment. I felt I had a lot of freedom to take more time, and even add extra ornamentations, while the piano provided a continuous wave-like rumble of sound for me to play over.

The third movement worked much the same way, only at a fast tempo. Although the music is marked *presto*, it is also designated as *tempo rubato*. Listening to the recording, one will find that I also took time and added ornaments. It helped that my pianist, Maki Yoshimura, was able to imitate me with her right hand while playing the speedy ostinato with her left.

The most interesting feature of this movement is the improvisatory cadenza found at rehearsal "G". While the music instructs to use trills, multiphonics, and various passages within the scale shown, I decided to loosely compose a cadenza based on previous material heard throughout the piece. I think that this gives the piece a much more cohesive feel than to simply play offensive multiphonics and squawks for 60 seconds. Enclosed with the music is my first and only draft of the cadenza. I did not use this cadenza verbatim in my performance, but upon listening to it, one can see that I did use much of the beginning material, and then improvised more towards the end. This technique of using motives and previously existing material to form a cohesive series of musical thoughts is called "motivic improvisation" and is currently being pioneered at Ball State University by saxophonist George Wolfe.

I heard about this piece for some time without ever having heard it performed. In fact, it is not readily available on compact disk, so I was very fortunate to find a

recording of the dedicatee playing the composition. Once I heard the piece and acquired the music, I thought it was a very exciting and challenging work, one that will definitely find its way into the standard repertoire of the saxophone. I chose it based on its uniqueness and colorful nature. Also, it is an extremely challenging piece in its technical and musical demands; it was difficult for someone trained in Western music to step out of a comfort zone built around strict rhythm and stable pitch and move to one which requires *rubato* even in the presto tempos, a strong sense of subdued intensity, and very flexible pitch.

I first heard Marc Eychenne's *Cantilène et Danse*, for alto saxophone, violin, and piano, at Bowling Green State University in April 1999 at Preston Duncan's Graduate Recital. I thought the work was very exciting, and satisfied my love for French music. It was highly virtuosic yet also very sensitive, and required immaculate ensemble from the performers. I also liked that the piece was written as a trio, with all parts contributing equally throughout the piece. There is no soloist, but instead three parts that combine in equal efforts. The work is written in two movements, a *Cantilène* and *Danse* (see program notes.)

The sheer logistics of the ensemble presented many problems in the first section. I found through the help of my teacher that any time the violin and saxophone were playing in the same register, I was generally too loud. In other cases where the violin and I were playing in different ranges, neither of us could cover the other up, but the timbre of the saxophone proved to be a little overbearing for the previous situation. Keeping this in mind, I had to play much softer throughout part of the first movement. The unfortunate

part of this was that we couldn't rehearse the piece in Pruis Hall until the day before the recital; much of the intricate ensemble work on this piece was "last-minute".

I must add that playing this piece with such talented musicians as violinist Jessica Platt and pianist Maki Yoshimura was quite an experience. Of the three parts, the saxophone is probably the least technically challenging, as opposed to the piano part, which at times consists of grueling non-stop flourishes of notes. From my personal technique standpoint, I had to make sure my tone was dark, and blending with both the violin and piano; I felt as if it was a little more conservative than before, as opposed to wild and brilliant like sections of *Fuzzy Bird*. Intonation, considering there were two other instruments, was more of an issue in this piece. I also had to make my dotted-eight, sixteenth, rhythms very precise. If they weren't then they would sound like triplets, and could be confused with a different rhythmic motive that appeared throughout the movement.

The second movement is a dance that alternates between 7/4 and 5/4. The same ensemble problems from the first movement reappear in the second, only on a much speedier level; the movement is marked at "quarter note equals 184". The performers must be very focused, as the counting is not only very difficult, but at times is so fast that if one gives a second thought, they are probably behind. In this movement, the violinist has several passages either played by harmonics or pizzicato. This meant much more adjusting on my part, usually towards the quiet side. The saxophone's robust sound is way too much for the thin, transparent sound of the violinist's harmonics, so much compensating was required. We decided, at the comfort of the pianist, to speed up the end



over the course of five or six measures to add a racing end to an otherwise exciting movement.

Since studying music at the university level, I have realized that one of my strongest passions in this field is playing chamber music. This includes the common saxophone quartet, but more importantly works for unusual combinations of instruments, such as this piece, or the *Építaphe de Jean Harlow* by Charles Koechlin. This piece was an excellent opportunity to collaborate with talented musicians and play a wonderful piece of music written for an otherwise rare combination. This was one of the main reasons I chose this piece for my recital. Furthermore, I was taken aback by how colorful these instruments can act together, using different voicings and techniques, such as harmonics and pizzicato in conjunction with saxophone and piano color.

The pieces by Yoshimatsu and Eyckenne comprised the first half of my recital. I started with the *Fuzzy Bird Sonata* because I wanted to begin my recital with a very exciting piece that wasn't an unusual chamber music collaboration (like *Cantiène et Danse* or *Mouvements Perpétuels*). With a very exciting ending, the work by Eyckenne was appropriate right before the intermission, and also provided variety in the first half since it is a chamber music work.

The first piece after intermission was an arrangement of a work originally written for solo piano by Francis Poulenc. The work, entitled *Mouvements Perpétuels*, is three movements long, and in this setting was played by soprano saxophone and guitar, another interesting and colorful chamber music setting. On a personal note, this combination is probably the most difficult ensemble I have ever played in. When played correctly, it is a very sensitive and delicate ensemble that has much clarity. Getting to this point, however,

is quite a challenge due to the acoustical limits of the guitar. Playing with an instrument that can't produce much resonance meant that I had to explore the other extreme dynamic range, that of quiet playing.

In the past three years, my soprano saxophone playing has mainly been in the saxophone quartet setting, an ensemble known for its sonorous, if not cacophonous at times, quality. Most saxophone quartets are not known for their quiet playing; furthermore, the *piano* dynamic level I would play in saxophone quartet is probably equivalent to a *mezzo-piano* or even a *mezzo-forte* when playing with guitar. Keeping this in mind, it was difficult to play with the same amount of intensity and energy while drastically taming my level of volume.

Another small setback was that I had to transpose the music as I played it. *Mouvements Perpétuels* was arranged for flute and guitar by Arthur Levering, and then for soprano saxophone and guitar by George Wolfe. However, since the solo part is not technically grueling, it has become customary to read from the flute and guitar arrangement. This means that all notes must be read up a whole step to compensate for the fact that soprano sax is pitched in the key of Bb, while the flute is in concert pitch. Learning the piece "up" a whole step was actually very difficult; I basically had to memorize the piece in regards to notes.

As the last two pieces, color is of vast importance in *Mouvements Perpétuels*. In the first movement, *assez modéré*, I tried to change my tonal color to be raspier at the subito dynamic change to *mezzo-forte*. This happens at all dynamic changes from quiet to loud. The movement has a very odd ending, suddenly changing the cheerful and carefree mood of the movement, and halting the brisk motion.

The second movement, *trés modere*, became problematic if the tempo was too slow. If this happened, then the movement would become an endurance nightmare, not to mention a little melancholy, when it otherwise seems more pensive. In this movement, I used vibrato more sparingly in conjunction with phrases to keep the music interesting. For example, measures 1 and 2 correspond to measures 3 and 4. Instead of playing each group exactly the same, I played the first two measures without vibrato, and then the third and fourth with vibrato. This also correlates to a change in dynamic from *piano* to *mezzo-forte*. This pattern continues throughout the movement, and helps give melodic interest to what otherwise could turn into a stale line. Like the first, the second movement has an unusual ending, which, by means of music, asks a question.

The third movement, *alerte*, contains many of the ensemble problems of the first two movements, and although it is very brisk and racing at times, it tricks the listener and slows down to end in a more pensive nature. It is interesting that all of the movements have unusual endings, as it was hard for me as an inexperienced musician to make sense out of them. That is, once my teacher explained it, or said, “Look, see how the composer is trying to ask a question at the end of this movement,” I could bring the music to life. Otherwise, I was sometimes taken aback by the eccentricities of Poulenc’s music.

I learned much about ensemble playing through this piece. Even though it appeared on paper as the easiest piece I was playing on the recital, it was by far the hardest for ensemble and balance. I learned that when dynamic range is restricted, the interest must be made up in other facets of playing, such as distinct color changes, and very effective use of vibrato.

I stumbled onto *Distances Within Me* through a colleague, and was immediately drawn in to the piece. I chose it as the centerpiece of this recital for many reasons, including its incredible difficulty, length, and substance as a work of art. As the title suggests, it is an introspective piece of music, and, after hearing it, I could not pass up the opportunity to play a piece that offered a great opportunity to expose myself as an artist and human being through my music. While playing it, I feel it is a piece that really offers the audience a personal glimpse at the performer, if the performer is willing to let that happen. It is a piece that portrays many feelings from uneasiness to intensity to relief, and is also very free in nature, in both rhythm and harmony.

Because of its seriousness in nature, the piece worked well in the program after the *Mouvements Perpétuels*, which was much more on the light side. As this music can sometimes be taxing on the listener, I made sure that there were no other pieces on my recital similar in nature. Furthermore, it is not appropriate to begin a recital with it, as the listener may not be ready to hear a piece this serious from the outset of a program.

Since the piece is through-composed, it is difficult to identify any major points in the piece, such as a climax. With much consideration from my teacher and accompanist, I discovered the piece made much more sense if I thought about it in an “arch” form. That is, I paced myself as to not build up to one major musical moment, but to instead concentrate more on the smaller scale tension and relaxation found throughout the piece.

The ensemble problems faced in *Distances Within Me* were numerous. There are countless unisons between the piano and saxophone, and if these are not in tune, then the performer runs the risk of losing the mood since the audience will be noticing the intonation problems instead of taking in the music. The piece is also permeated with

complex and compound rhythms. At times, the saxophone part may be subdividing the beat by 7 while the piano is subdividing by 9. This provides a complicated mathematical ratio that would be nearly impossible to perform precisely; the piece cannot be sacrificed to the execution of these intricacies. It cannot sound too planned out or rehearsed, but at the same time, it takes considerable accuracy and skill from the performers to maintain the integrity of the piece.

Many interpretive suggestions are given by the composer, such as when to use vibrato or a straight tone or even play as if “suspended” from time. Lennon gives explicit directions as to how to play the piece and bring it to life; however, I felt that in order to make the piece really work, I had to believe in it. That is, I lived with it for several months, allowing it to grow on me and, over time, feel the piece on a deep level and allow it to move me. Getting to that point meant having technical mastery of the piece, because I could only appreciate the piece on this deep level once I could free myself from worries about technique. From an artistic standpoint, this was the most difficult and draining piece I have played. It has also brought me the most inner satisfaction of any piece I have played.

The final piece of my recital, *Klonos*, is a tour-de-force for saxophone and piano. The work, written by Belgium composer Piet Swerts, works wonderfully as the closing piece to a recital. Its length, seven minutes, is minimal, and the excitement is incredible. The most notable aspect of this piece is its extreme technical difficulty. It contains the most difficult technical passages I have ever played, and even after months of practicing them slowly, I could still not play them at the written tempo. Nonetheless, the piece is still a huge adrenaline rush, and when performing I had to keep myself from letting it get

away from me. My biggest interpretive problem was that with seven minutes of music, all of the fast passages cannot be loud, or else the intense volume will lose effect. So, with the help of my teacher, I had to find areas that I could use less volume and intensity, such as around measure 152, so that the contrast was optimized. I chose this piece not only because it was very exciting in nature, but also because I wanted to prove to myself that I could successfully perform it. When I ordered the music over two and a half years ago, I couldn't even touch the piece. It was too difficult, and I did not yet have enough technical mastery of the saxophone to play the piece. This year, I finally felt I was capable of playing *Klonos* so I tackled it, and gave a fairly convincing performance.

In general, my program did not lack difficulty. In fact, my teacher George Wolfe informed me that even if some of the hard works had been cut or substituted, it still would have been acceptable for a senior performance recital. This was another reason I specifically chose these works. I enjoyed playing them all, but they were of great difficulty, and I wanted to prove to myself and my colleagues that I was capable of performing a recital of the most advanced saxophone literature. Although it was not a flawless performance, I was pleased with the overall performance and thankful for the experience of collaborating with such fine musicians.

One of the most important things I learned from this recital was the pacing, physical and mental that was required to play a program like this. Although this was not the first full-length solo recital I have performed, it is the first that I have felt completely comfortable doing so. I enjoyed being on stage performing, and I did not see it as a task, or something that I needed to be nervous about. I didn't learn how to perform with this kind of comfort just from this recital; it was a matter of experience. However, this was

the first lengthy performance that I can actually say I enjoyed every minute of and would do again. The recital went by very quickly, and when it was over, it hadn't felt like an hour and a half had passed since I began the first piece. Through this recital, I also gained five new pieces of music into my repertoire. These are pieces that hopefully someday I can teach to my own students, as well as hear them perform. Having played and studied them, I will be able to give my students the helpful insights that my teacher and research has provided me.

Reflecting on the recital, I am generally pleased with my performance. I received many compliments from my teachers and colleagues, and my collaborators told me they enjoyed working with me and that they would like to do it again in the future. This was an honor to me, knowing that these other musicians enjoyed and valued the music that we made, and that even though it was my senior recital, there was hopefully something rewarding in it for not only them, but also everyone that attended.

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# PROGRAM

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# NOTES

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## **Fuzzy Bird Sonata**

**Takashi Yoshimatsu**

**Run, bird**

**Sing, bird**

**Fly, bird**

Tokyo-born composer Takashi Yoshimatsu composed *Fuzzy Bird Sonata* in 1995 for Japanese saxophonist Nobuya Sugawa. The piece follows in his “bird cycle” of compositions, which also includes the *Cyber-bird Concerto* for saxophone and orchestra and the *Kamui-Chikap Symphony*, which refers to the Japanese mythological “God Bird” that watches all the people on earth from the branch of the highest tree.

The *Fuzzy Bird Sonata* is divided into three movements and draws largely from the Japanese tradition of shakuhachi flute playing. The first movement thrives on rhythmic precision and clarity, and requires immaculate timing from the performers. The saxophone part in this movement, as well as the rest of the piece, features much playing in the altissimo register, or extended range, of the horn. The first movement also features a section where “slap tongue” is utilized, and although it contains small cadenza-like sections, the movement is largely powered by an ostinato heard in the piano.

The second and third contain much more freedom for the soloist to improvise, add ornaments, and suspend time. The second movement contains many of the typical shakuhachi traits: intense grace notes, portamenti, and varying vibrato. Since the accompaniment throughout the second movement is largely a continuous tonic arpeggiation, the soloist heightens the tonic draw throughout the movement with reoccurring glissandi back to the tonic.

The third movement, although marked *presto*, is also to be played in a manner with much rubato and freedom. The highlight of this movement is an improvisatory cadenza that can last from 20 seconds up to a minute. In this performance, a method of motivic improvisation will be used in which motives and themes previously heard in the piece will be brought back and implemented with other musical ideas to form a cohesive improvisation.

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## **Cantilène et Danse**

**Marc Eychenne**

The music bears the text:

Marc Eychenne was born in Algere, France, December 17, 1933, and worked as a violinist and typesetter. His impressive catalogue includes a mass, a ballade for violin and orchestra, a saxophone concerto, many songs, and a diverse group of chamber works which include a saxophone sonata and the present work.

Composed in 1961, and dedicated to Marcel Perrin, *Cantilène et Danse*, trio for violin, saxophone and piano, was given its premiere in Algere on a radio broadcast November 25, 1961. It was performed by the composer, the dedicatee and pianist Maurice Chancelade. The Paris premiere, by Marc Eychenne, violin; G. Gourdet, saxophone; and Maurice Chancelade, piano, took place February 8, 1962.

In a very romantic language, the work, in its two movements, offers the three instruments many chances to interact. And so the piece, with a poetic and often impassioned atmosphere, especially calls upon the melodic and expressive resources of



the performers. The dance requires from the players a robust technique and infallible sense of rhythm.

The strict observance of the notated nuances will guarantee the proper layering of the parts, as they trade levels of importance, as well as the balance of the ensemble as a whole.

G. Gourdet, trans. Ashley Williams

This piece truly follows in the French school of musical composition. After playing in a saxophone quartet for years, whose main source of literature comes from the French school, it has almost become second nature to expect those overtly French characteristics of chamber music: the seamless trading of phrases between instruments, blatant imitation between the voices, and overtly verbose (at times) lines which give no mercy as to key or technical difficulty. The *Cantilène* opens with a lonely violin solo, and continues with subdued intensity until the piano part virtually explodes with flourishes of arpeggiations. This builds to a dramatic climax, and soon returns to the opening mood of the movement. The *Danse*, which ironically alternates between 7/4, 5/4, and 9/4 truly tests the counting abilities and technical proficiency of the performers.

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**Mouvements Perpétuels**

**Assez Modéré**

**Très modéré**

**Alerte**

**Francis Poulenc**  
**trans. Levering/Wolfe**

“It is paradoxical, but true, that my piano music is the least representative genre in my output. I feel, quite sincerely, that it is neither as good as some virtuosi contend, nor as bad as some of the critics think it is. The truth lies somewhere between those two opinions. ” (Daniel, 163)

-Francis Poulenc

Francis Poulenc, born in Paris, 1899, and died 1963, was a prolific French composer and pianist. Through the first part of his career, the simplicity and directness of his music led many critics away from thinking of him as a serious composer. Gradually, it has become clear that although his music lacks “linguistic complexity”, there is not a corresponding void of feeling or technique (Chimènes, 227).

Keeping in mind the above quote, *Mouvements Perpétuels* was originally written for solo piano in 1918, and revised in 1939 and 1962. It was Poulenc’s third work for solo piano (opus 14), and stands in the early period of his composition. He was very critical of his own piano writings, and felt that he played the piano too well to write for it. Furthermore, *Mouvements Perpétuels* was one of his few piano pieces he liked:

“I tolerate the *Mouvements Perpétuels*, my old *Suite En Ut*, and the *Trois Pièces*. I very much like my two books of *Improvisations*, an *Intermezzo* in Ab, and certain *Nocturnes*. I condemn without reprieve *Napoli* and the *Soirées de Nazelles*. I don’t particularly care about the rest of it.” (Daniel, 164)

He left his deeply personal works to the chorus, and “entrusted only superficialities” to much of his piano music (Daniel, 163). The piece was transcribed by Arthur Levering for flute and guitar, and George Wolfe is responsible for bringing the piece to life in the setting with soprano saxophone and guitar.

This short piece contains three movements. The first, *assez modéré*, is brisk and requires sudden color and dynamic changes for both instruments, as well as contains a quasi-Alberti bass in the guitar part (Chimènes, 228). The second movement, *modéré*, is a little more melancholy and ends with a question. Finally, the third movement, *alerte*, and contains moments of both high spirit and contrasting instances when Poulenc instructs to use a “gray tone”. This movement contains a highly unique trait of Poulenc’s composition. Written in 7/4 time, each measure is actually made of two 4/4 measures with the elimination of the upbeat. Poulenc did not often utilize the hemiola, but sought to create interest by eliminating a beat (Daniel, 94). When comparing the movements, the *Mouvements Perpétuels* appears to be bipolar in manner; its movements have distinctly different moods, ranging from, as stated earlier, melancholy to spirited to leisurely. In addition, each movement ends very unusually, never resolving on tonic to bring the piece to complete closure.

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### **Distances Within Me**

**John Anthony Lennon**

Few of the works for saxophone written in the last two decades have elicited as much attention as Lennon’s *Distances Within Me*. The piece takes the listener on an emotional rollercoaster ranging from subdued, almost inaudible pianissimos to rousing, unison fortes. As the title suggests, the piece is a very introspective and personal composition that allows the performers to create their own unique interpretation. This piece is not a straight-forward composition; it requires thoughtful study and sensitive musicianship.

The piece’s origins stem from 1975 when Jim Forger and John Lennon were both students at the University of Michigan. When asked by Forger to write a piece for saxophone, Lennon responded with *Distances Within Me*. The piece was premiered on June 28, 1979 at the VI World Saxophone Congress.

One of the most important aspects of *Distances Within Me* is mood. Lennon describes his piece in these words:

The title refers to a range of emotions, and reflects the instinctive, rather than formal way, the piece was composed. Several recurring themes, or motives, give a sense of a rondo form to the work, although it is actually through-composed. I have attempted to arrange the pace at which the emotions shift by creating areas of changing intensity, i.e. degrees of chromaticism and density. This allows the piece to express different sentiments evocative to the individual listener.

Lennon uses evocative terms within the music such as *violently*, *romantico*, *suspended*, *flowing*, *madly*, and *distantly*, to help the performers understand the types of emotion or mood he has in mind. The creative use of time is another very important element. Lennon’s piece ranges from sections with total suspension of time to others featuring strict rhythmic pulsations. It is interesting to note that Lennon’s first copy of the piece contained no barlines at all. Rhythmic complexity permeates this composition; counterrhythms are used to give a sense of

improvisation and spontaneity. Dynamic ranges are also exploited, varying from a triple *forte* to silence (Mauk, track 1).

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## KAONOS

## Piet Swerts

Piet Swerts, born in 1960 in Belgium, received musical training at the Lemmens Institute. Swerts is described as a “versatile, pragmatic and eclectic synthesis, whose works grow with and from musical content.” He has won several compositional prizes such as the Flor Baron Peeters and the Belgian Artistic Promotion (Knockaert, 782).

The Greek word *Klonos* stands for an intense muscle spasm or contraction, such as found in the heart. This is a picture that Swerts associates with the movements that some saxophone players make when they are in the midst of playing a fiery passage, like an intense jazz solo. The work is a dashing fantasy with a modest, though intense, middle section, and ends with a reprise of great virtuosity (Swerts).

The work is approximately seven minutes, depending on the tempo which the musicians take, and contains many spastic meter changes including alterations between 3/8, 5/16, and 12/8. Within these complex meters, the saxophonist and pianist are required at times to execute such tasks as fitting eight eighth-notes in the space of six, or, for the pianist, playing several different subdivisions of the beat simultaneously. The saxophonist is required to play much in the altissimo register, or extended range, of the horn, and must have a high amount of agility and technical ease to play the fast lines heard throughout the work.

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My extreme gratitude is due to Dr. George Wolfe, my saxophone teacher and thesis advisor, for his abundant help and encouragement in the recital and thesis process. I am thankful for the musical insight and knowledge he shared with me to help me bring the pieces of music to life. Dr. Wolfe challenged me, as he has for the last four years as my saxophone teacher, and I am very thankful for his support and encouragement throughout these years and especially the last, when I undertook the task of the infamous “senior recital”. I admire how he has selflessly given much time for my cause, and has gone through much trouble at times to rearrange other students to hear a rehearsal or have an extra lesson; he also provided editorial advice for my program notes and artist’s statement. Thank you Dr. Wolfe for helping me to pursue my dreams as an artist, sometimes in the face of adversity, and not letting me forget what is most important about this art and cause, which we, as musicians, have given our lives to.

I would also like to thank Dr. Caroline Hartig, my clarinet teacher, for her constant support and encouragement. She has offered superior musical advice to me over the last three years in both my clarinet and saxophone playing, and I am greatly appreciative for her not only molding me into a fine clarinet player, but also for guiding me to become a responsible and genuine person as I have matured throughout my college years.

At this point, I would like to acknowledge the other musicians that played in my recital. Maki Yoshimura took the task of accompanying me on three pieces, all which had extremely difficult piano parts. This was no small undertaking, but her playing was nonetheless superb in every right. Many thanks are also due to Dr. Liz Seidel, who

accompanied me on *Distances Within Me*, possibly the most difficult and complicated piano part on the program. She played this piece for me when nobody else would, and I can't say that I could have asked for a better accompanist. Making music with both of these pianists was a distinct privilege for me, and an opportunity I won't soon forget. My gratitude also goes to guitarist Mark Stanek and violinist Jessica Platt for their collaborations. I appreciate the hard work these pieces required, and the performances truly showed that they are musicians of a very high caliber.

Finally I would like to extend thanks to my family, colleagues and friends. Having a huge crowd at my recital was thrilling, and it made me excited to share my music with all of them. I learned much about music and myself as a musician from this recital; it has been a very productive experience for me: preparing the pieces, researching the composers, writing program notes, performing the music, writing an artist's statement as well as critically examining my performance. I appreciate what everyone has done for me, and for the sake of our art.

# FUZZY BIRD SONATA

PHOTOCOPIE  
INTERDITE  
SÉRIE PARTIELLE  
R.D. du 11 Mars 1987  
CONSERVATOIRE CONTRAFACON  
Code Pneu Art. 432

Degré : difficile (9)  
Durée totale : 15 mn

pour saxophone alto en mi  $\flat$  et piano

Takashi YOSHIMATSU

SAXOPHONE ALTO en Mi  $\flat$

## 1. Run, bird (5 mn)

**4/4 Allegro vivace**

**f**

**5/4** **7/8** **4/4** **11/16** **3/8**

**p** **f**

**tr tr tr** **tr tr tr** **tr tr tr** **tr tr tr** **tr tr tr** **tr tr tr**

**quasi ad lib.** **harmonique** **gliss.**

**f**

**quasi ad lib.** **tr tr tr tr tr** **tr tr tr**

**f**

**4/4** **Allegro**

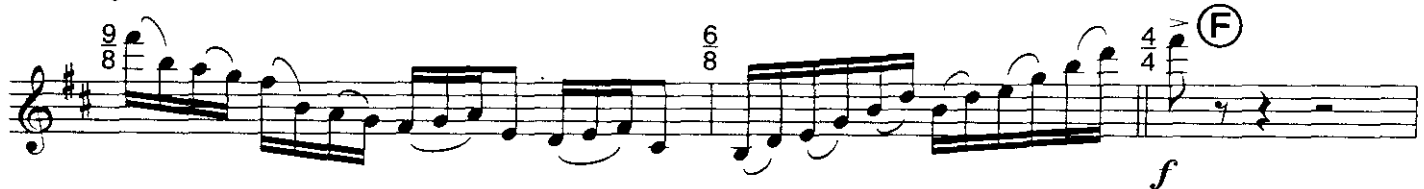
**mf** **p**

Avec nos remerciements à Nobuya SUGAWA pour ses conseils, les articulations et les doigtés. Cette œuvre a été enregistrée sur disque compact n° APCE - 5199 (JAPAN)

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Ossia

*ff*

*accel.*

$\frac{3}{4}$   $\frac{5}{4}$   $\frac{5}{4}$  **(H)** Andante  
*rit. p*

$\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

*tempo rubato*

$\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   
*f*

**(I)** *più mosso*

$\frac{3}{4}$  *mf*

**(J)** *Tempo I° (Allegro)*

$\frac{4}{4}$  **(J)** *Tempo I° (Allegro)* *f*

$\frac{3}{4}$  *tr*

$\frac{4}{4}$   $\frac{3}{4}$  *rit.*

**(K)** *poco meno mosso*

$\frac{4}{4}$  **(K)** *poco meno mosso* *p*

*Tempo I°*

$\frac{5}{4}$   $\frac{7}{8}$   $\frac{4}{4}$  *Tempo I°* *mp*

1

*f* *Slowly*

Ossia

*f* *p* *f* *accel.*  $\frac{11}{16}$  **L** **Allegro vivace** *tr tr tr*

$\frac{5}{8}$  *tr tr*  $\frac{11}{16}$  *tr tr tr*  $\frac{5}{8}$   $\frac{11}{16}$  *tr tr tr*  $\frac{5}{8}$  *tr tr*

$\frac{11}{16}$  *tr tr tr*  $\frac{9}{8}$   $\frac{13}{8}$  *rit.*

$\frac{2}{4}$  **M** **a tempo**  $\frac{3}{4}$

Ossia

*ff*

(\*)  : Slap tonguing

## 2. Sing, bird

(5 mn)

$\frac{6}{4}$  **Largo** *pp*

*pp* *accel.* *rit.* 3 5 13 10 3 3

**A** (\*) *tr*  $\frac{5}{4}$  3 3

$\frac{6}{4}$  *p* *accel.* *accel.* *rit.* *accel.* *rit.* 3 5 3 3

*accel.*



3/4 **E** **Largo** *Rall. . .* *Rall. . .*

6

3/4 *ppp* *Rall. . .* 4/4

(\*) : breath noise

### 3. Fly, bird

(5 mn)

*port* *different keys* *accel.* *port* *different keys* *accel.*

*p*

9/4 **A** **Presto (Tempo rubato)** *f*

*f* *tr*

*f* *tr*

**B** *f*

*tr*

*tr*

**C** *tr* *tr* *tr* *Ossia* 4/4 **Allegro vivace**

5

④ meno mosso

Section ④, tempo *meno mosso*, is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a piano (*p*) dynamic and features a series of eighth-note runs with slurs. The second staff continues these runs. The third staff shows a change in dynamics to mezzo-forte (*mf*) and includes a *rit.* (ritardando) marking. A fourth staff, labeled "Ossia", provides an alternative melodic line for the first staff. The section concludes with a final flourish in the fifth staff.

$\frac{9}{4}$  ⑤ Tempo I° (presto)

Section ⑤, tempo *Tempo I° (presto)*, is written for a single melodic line in treble clef with a key signature of two sharps. The time signature is  $\frac{9}{4}$ . The section begins with a forte (*f*) dynamic and includes trills (*tr*) over eighth notes. The first staff contains a repeat sign. The second staff continues with a forte (*f*) dynamic and a trill. The third staff, marked with a circled F (⑥), features a trill and a forte (*f*) dynamic. The fourth staff continues the melodic line. The fifth staff shows a change in dynamics to mezzo-forte (*mf*) and includes a *rit.* marking. The section concludes with a final flourish in the sixth staff.

③ CADENZA ad lib. (ca 20 s - 1 mn)

*accel.* *Ad lib. free* (trills, multiples notes, passages ... etc)

*poco a poco molto stringendo*

*fff*

④ Tempo I° (presto)

*ff*

⑤

Ossia

*ff*

*accel.* *Ad. Lib.*

⑥ a tempo

*p* *poco a*

Ossia

*poco cresc.*

*fff* *ten. molto* *ffffz*

CADENZA

Handwritten musical score for a cadenza, featuring four staves with various musical notations including notes, rests, and dynamic markings.

- Staff 1: Treble clef, key signature of one sharp (F#). Contains several measures of music with notes and rests, marked with 'x' above some notes.
- Staff 2: Treble clef, key signature of one sharp. Contains notes, rests, and a 'gliss' marking above a note.
- Staff 3: Treble clef, key signature of one sharp. Contains notes, rests, and several 'tr' (trills) markings above notes.
- Staff 4: Treble clef, key signature of one sharp. Contains notes, rests, and a 'harmonique' marking above a note. A box containing three dots is drawn above the staff, and a 'fp' (fortissimo) marking is below the staff.

Five empty musical staves, each consisting of five lines.

# CANTILÈNE ET DANSE

Pour Piano, Violon et Saxophone Alto

PHOTOCOPIE  
INTERDITE  
MINE PARTIELLE  
S. 11 Mars 1957  
CONTRAFAÇON  
C. 1000 101 101

SAXOPHONE

## I. CANTILÈNE

Marc EYCHENNE

Lent (♩=56)

1 Sax. *p*

2 *p* Sax. *mf*

3 *mf* *f*

4 *p*

5 (♩=72) *mf* *p*

*cresc. - - poco - a - poco - - - et animato*



Musical score for "The Kiss" by Franz Lehár. The score is written for piano and saxophone. It includes various dynamics such as *pp*, *p*, *cresc.*, *f*, *mf*, *ppp*, and *morendo*. The tempo is marked as *Tempo* with a quarter note equal to 56 beats per minute. The score is divided into measures, with some measures numbered (1, 7, 8, 9, 10). The key signature is one sharp (F#), and the time signature is 2/4.

**Très rythmé** (♩=184 - ♩=♩)

P?

1 Sax.

mf sf

2

sf

3 *vno* Plus animé

mf

4 Sax.

side 2 4 Bb

mf

5 *vno*

sf

## SAXOPHONE

Sax. *pp*

*f*

*p* *f*

**6** *Toujours plus animé*  
*Légèrement*

Pizz. *mf* *p?* Sax. *pp*

*cresc. poco . . a . . poco*

**7**

*V<sup>no</sup> 8<sup>a</sup>* Sax. *f*

*tr* **8** *p?*

*trille non mesurée*

Musical score for Saxophone and Violin. The score consists of ten staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Rehearsal marks 9, 10, 11, and 12 are present. The tempo is marked as 200 beats per minute.

Staves 1-4: Violin (V<sup>on</sup>) and Saxophone (Sax.) parts. Dynamics include *mf*.

Staff 5: Violin (V<sup>on</sup>) part. Dynamics include *mf*.

Staff 6: Saxophone (Sax.) part. Dynamics include *mf*.

Staff 7: Violin (V<sup>on</sup>) part. Dynamics include *mf*.

Staff 8: Saxophone (Sax.) part. Dynamics include *mf*.

Staff 9: Violin (V<sup>on</sup>) part. Dynamics include *mf*.

Staff 10: Saxophone (Sax.) part. Dynamics include *mf*.

Tempo (♩ = 200)

The first system of the musical score for 'The Song of the Lark' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next four notes: C5, D5, E5, and F#5. This is followed by a quarter note G5, a quarter note A5, and a quarter note B5. A slur covers the next four notes: C6, D6, E6, and F#6. The system ends with a quarter note G6. The dynamic marking 'sf' (sforzando) is placed below the first note G4. The tempo marking 'Allegretto' is written below the staff.

Handwritten musical notation for a single staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'V' (crescendo). The staff is written on a five-line system with a treble clef. The notation is somewhat messy and appears to be a student exercise or a draft.

13

Exercise 13 is a short melodic piece in treble clef, one sharp (F#), and 2/4 time. It begins with a quarter rest, followed by a quarter note G4, an eighth rest, and an eighth note A4. This is followed by a quarter note B4, an eighth rest, and an eighth note C5. The next measure contains a quarter note D5, an eighth rest, and an eighth note E5. The final measure of the exercise consists of a quarter note F#5, an eighth rest, and an eighth note G5. The piece concludes with a double bar line.

[illegible][illegible]

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The song begins with a treble clef and a key signature of one flat. The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The song begins with a treble clef and a key signature of one flat.

[illegible]

*p subito*

[illegible]

Musical score for Saxophone and Piano. The score is written on two staves. The top staff is for the Saxophone (Sax.) and the bottom staff is for the Piano (P). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The Saxophone part features a melodic line with a trill in the final measure. The Piano part provides harmonic support with chords and a bass line.

2.

# MOUVEMENTS PERPÉTUELS

Francis Poulenc (1918)  
transcribed by Arthur Levering

Guitar

*lively* *a little faster*  
*sudden dynamic/color changes*  
Assez modéré (♩ = 144)  
I.  
*p*  
En général, sans nuances

*raspy*  
*mf en dehors*

*p*

*f* *raspy* *mf en dehors*  
*p doucement timbré*

13 *incolor et toujours ?*

16

NB

19 *p*

22 *mf ralentir en pesant*

*Très lent*

*pp*

4

clear out  
spit!

## II.

*Très modéré (♩ = 92)* N.V. V.b.

indifférent *p* *mf*

N.V.

*p*

Vib. très chanté

*mf*

N.V.

clair mais *p*

10

Vib. NO rit. No Vib.

*pp* légèrement timbré

Re-set  
Emb.

13

*p*

asking a question cresc.

*ppp*

14



*PACING*  
*Allegro*

III.

ulenc gives ♩=138. Actual tempo will

♪ = ♪ précédente

8

*le chant en dehors* *mf*

CII

13

*f*

Ossia

18

*mf*

*p uniforme*

CII

23

*mf*

*p*

28

*mf avec charme*

CII

Ossia

33

Ossia *sim.*

37 a Tempo ♩ = ♩ précédente

39

40 Un peu moins vite

*gris pp*

43

46

*tr*

*fina p*  
CII

Original reads

49

Ossia

*sim.*

51

*en dehors*

*f*

*p*

*tr*

54

*tr*

1.

*ppp*

*accel.*

5

56

2.

*ralentir en s'effacant*

*ppp*

*laisser vibrer*

CIV

# ΚΛΟΝΟΣ

## Klonos

for saxophone alto [Es] and piano

Piet Swerts

[1993]

(1) *Allegro*  $\text{♩} = 168$  (148?)



[ in Es ]



42 *p* 6 6 3

50 *mf* *agitato* 3 *sempre crescendo* 3

54 5 5 3 3 *p* *sempre crescendo*

59 *f*

63 *tr*

67 *f*

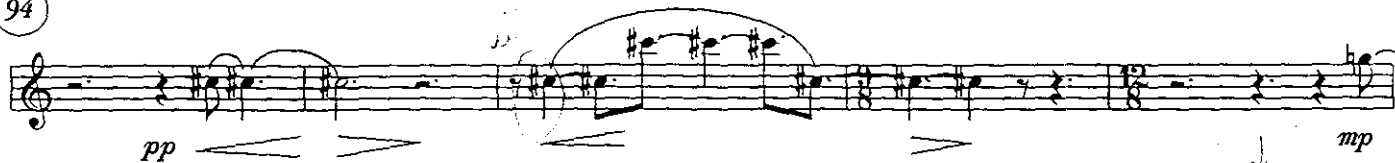
74 *ff*

79 *ff*

83 *rit.* *f* *mf*

90 *mp* *meno mosso* 2 *pp* *Andante moderato* ♩ = 40

94



99



102



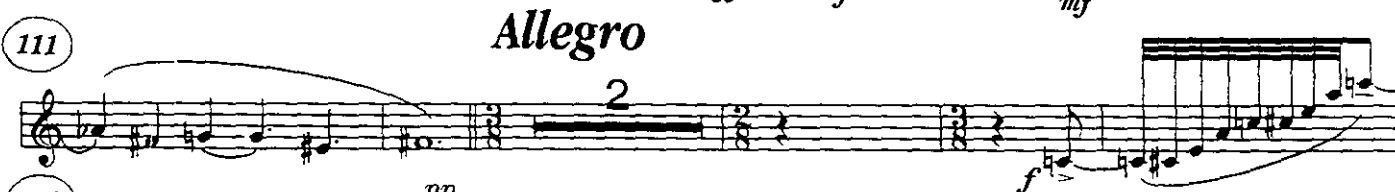
105



108



111



118



123



127



131



135

139

*crescendo* *fp*

143

*ben marcato*

149

*ben marcato*

158

*mf*

165

168

*ff*

171

*tr*

176

*ben marcato* *agitato*

183



188

194

*ff sempre crescendo*

*ben marcato*

200

*mp*

205

211

*ff*

216

220

224

227

*sfz*